

# At the Theaters



Otis Skinner in "Mr. Antonio" At the Brandeis

Robbie Gordone (Orpheum)

Marguerite Strasselle in "You're in Love" At the Boyd

Edna May Foster (Boyd's) Katherine Gray in "The Brandeis Hippodrome 13th Chair"

Leah Moore At the Empress

Grace Anderson At the Gayety

## Good Week

Omaha Theaters Have Uncommonly Fine Lot of Attractions on Their List for Current Bills

**M**OST attractive of any of the season will be this week at the local theaters. The Boyd has two standard attractions, either of which is worthy attention, while the Brandeis will present one of the things for which Omaha is always compelled to wait, but which is none the less welcome when it does come. "The 13th Chair," with Katherine Grey in the role of the clairvoyant, is coming to the Boyd tonight, to open a return engagement. While the piece will not hold the element of surprise for those who saw it first, it still has the greater quality of good dramatic action, presented by capable players. It, therefore, is entitled to the favor of the public. Otis Skinner at the Brandeis for the week, end comes with his "Mister Antonio," the Booth Tarkington play in which he has added another to his lengthening gallery of well worth while portraits. At the same time the Boyd will show Arthur Hammerstein's musical comedy, "You're in Love," which comes with good recommendations from eastern reviewers, and promises to afford real joy to those who attend. The Orpheum is offering one of its greatest bills, headed by the Morgan dancers, and the Gayety has what its management deems one of the really standard attractions of the Columbia circuit, so the week ought to be a busy one at the playhouses.

"The 13th Chair," the latest work of Bayard Veiller, whose "Within the Law" met with deserved success a few years back, is the attraction at the Boyd tonight for three nights, with matinee Wednesday. It is a story of love and mystery, with more than a hint of the supernatural about it and contains about the same number of shocks and thrills as an electric wire. The central character is Rosalie La Grange, a spiritualistic medium who is brought to the home of a man of wealth, in the expectation that during a seance which she is to give, a clue may be obtained that will lead to the solution of a murder that has been committed before the action of the play begins. During this seance, when the stage is dark and the medium is about to name the guilty one, there is a shriek—the lights are turned on and it is discovered that a second murder has been committed. The difficult role of Rosalie La Grange the medium, is in the capable hands of Katherine Grey. The part is a highly emotional one but is relieved by flashes of humor in the battle of wits between her and the police inspector. Other important members of the cast are Kathleen Conroy, Marta Spears, Louise Brownell, Beatrice James, Marion Little, Brinsley Shaw, Bruce Elmore, John T. Dwyer, Sidney Dudley, John Delson, and H. R. Irving.

The coming of Otis Skinner is always an event. He is scheduled for the Brandeis theater, beginning next Thursday night in his latest comedy success "Mister Antonio." Mr. Skinner has rightfully attained the rank of the foremost actor on the American stage. His genuine ability, his artistry, his wonderful speaking voice and his

exceptional schooling with both Barrett, Modjeska and the Augustin Daly ensemble, have placed him where he is today. "Mister Antonio" which was written for Mr. Skinner by Booth Tarkington is a unique comedy and the role of Tony Camarodino, organ-grinder and philosopher, is one of the best Mr. Skinner has had. In fact it is said to be on a par with his portrayal of the beggar in "Kismet." The story is founded on the parable of the Good Samaritan who took compassion on the man who went down to Jericho and fell among thieves. In the play the Good Samaritan is none other than an Italian organ-grinder, and the man who fell among thieves is the mayor of a small town in Pennsylvania. When Tony with his hurdy-gurdy journeys to this town, arriving there on Sunday, he finds a serious condition of affairs. Charity is being preached but not practiced. The mayor, upon whom Tony took compassion, is about to drive from the town a young girl whose greatest sin is that she loves to dance and be happy. Knowing the mayor's true character as he does, Tony naturally takes a hand in affairs and things begin to happen. It is needless to say the girl is not obliged to leave town. Mr. Skinner is under the Charles Frohman management and comes here surrounded by the original New York

**BOYD'S** 4 Nights **Feb. 10**  
SUNDAY

**MATINEE WEDNESDAY**  
Special Matinee Tuesday, Lincoln's Birthday

**Return Engagement of**  
**THE 13TH CHAIR**

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With KATHERINE GREY and the  
SAME EXCELLENT CAST AND PRODUCTION.

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## Composer's Notebook is a Phonograph

Rudolf Friml, who wrote the music for "You're in Love," which plays at the Boyd, has found pretty smooth sailing on the theatrical sea, since audiences heard "The Firely," "High Links," "Katinka," and "You're in Love." He came to this country as accompanist for Jan Kubelik, and at the close of the tour, when Kubelik sailed for home, Friml thought he detected a better opportunity for his talent in this country than at home, so he remained. But there were stormy days ahead. Nobody doubted his pronounced talents. His compositions were published, he has had two ballets performed in European opera houses, but there was not a big enough demand for his work to make it financially successful.

Then he received a summons from Arthur Hammerstein to come to New York and see what he could do with a book by Otto Harbach for Trentini, who had been touring the country in "Naughty Marietta." New York in July is hardly a congenial atmosphere for creative work. But Friml realized that it was the chance of a lifetime, so he rented a room and set to work. He had many scraps in his

delightfully tinkling effects. Mr. Hammerstein has supplied a cast of well known musical comedy favorites specially selected for each important role and the roster contains Edna Pendleton, Marguerite Strasselle, Alice Johnson, Raymond Crane, Ralph Whitehead, Billy Cotton, Harry T. Hamlin, W. H. White, Gertrude Lawrence, Maxson and Brown, and a youthful chorus of 30, which, for looks, singing and dancing ability, cannot be equalled. The costuming, gorgeous up-to-the-minute, will attract attention; it being entirely non-theatrical, sets off the charms of the wearers most bewitchingly. The scenery leaves nothing to be desired. The first act being staged at the Santa Monica hotel on the California coast, shows a panoramic view of that entrancing landscape that lies between the beach and Mount Lowe, some 30 odd miles distant, which glistening in the sunshine, shows its snow-capped peak in all its brilliance of beautiful natural colorings.

Ralph Dunbar's newest musical act, to be presented by a group of negro comedians, singers and dancers, is called his "Tennessee Ten." Introducing their jazz band and dancing director, this troupe will be a headline attraction at the Orpheum this week. Prominent on the bill is the comedy act to be presented by Herbert Wollus and Miss Williams. It is said that vaudeville has nothing funnier than this piece of absurdity. "Exemption," a comedy playlet of today, written by Clara Lipman and Samuel Shipman will be the special feature. There are five people in the cast, with the scene set within the confines of the office of a United States exemption board. Harry Van Fossen is to contribute one of the most diverting features of the bill. The Orpheum circuit has had few entertainers more effective than he. Mirth and music are combined in the act to be offered by Goleit, Harris and Morey. Character studies and poses are to be given by Miss Robbie Gordone. Her series of 12 act poses change from one to another with telling grace and beauty. A pleasing act is to be presented by Edith May Capes and Nelson Snow. They sing, dance and talk amusingly, and they have a special setting for their act.

notebook that he had jotted down during lean days. He added many more and worked over the old ones, toiling diligently day and night. Rehearsals were started and Hammerstein was pleased enough with what he heard to place the composer under contract for a term of years. "The Firely" justified him in his prophecies. Mr. Friml has hit upon an original plan of composition. Notes and notebooks are treacherous. Mr. Friml has adopted the phonograph in the notebook's place. In those long stretches of time between his productions nowadays, he sits at the piano, plays the airs that are drifting through his mind—and all the time there is a little instrument at his side which is recording them for future reference. Then, perhaps, there comes a day when the composer is tired. Perhaps he wants something new in a hurry. Everything is a jumble and would have a difficult time recalling something good, exactly as it occurred to him one summer's day when he was out in the country at a little cottage beside the lake. Friml puts the record on the machine and prompts his memory, and it is

How toys are made in Paris will be shown in the motion pictures of the Orpheum Travel Weekly. Picturesque Normandy will also be shown, as well as tropical birds.

Ivan Martin, under whose direction the New York fashion show is to be presented at the Brandeis for four days, starting today, is recognized as one of the most expert producers of style shows in the United States. J. L. Brandeis & Sons will furnish all the apparel, gowns, hats, shoes, etc., which will be shown on his living models, presenting the latest sport styles, riding habits, house gowns to beautiful evening dresses, which have been imported especially for this fashion show by J. L. Brandeis & Sons. The four Bards, exponents of especially sensational dips and dives, appear at the Hippodrome for this coming week. A comedy singing, talking, and dancing act is presented by Edna May Foster and company. The Monarch dancing four present a novelty dancing and singing act. There is a surprise finish to the up-to-date novelty act of Wilson and Larson. Moore and Rose, also on the bill, have been seen in Omaha previously. The Sidney Drew comedies already so popular and the Pathé Weekly complete this bill, which should be another credit to the Brandeis Hippodrome management.

Kapitan Kidder company, an operatic comedy in one act with a cast of four men and a woman, head the bill at the Empress theater for the first half of the week. It is really the big artistic novelty of the season. Harold Woolf and Helen Stewart, who present the novelty playlet, "In Two Flats," have an unusually clever sketch. Hiatt and Geer are presenting an up-to-the-minute singing act under the caption of "The High-Gear Boys." Austin and Bailey, a colored team, present "The Syncopated Hotel," a pot-pourri of patter, songs and dances boiled down to just 14 minutes of "jazz." For the last half the bill is headed by "The Act Beautiful," one of the prettiest and most artistic animal acts ever presented to an admiring public. "Don't Lie to Mamma" is a one-act comedy sketch presented by Miss Elsie Gresham, Miss Ora Clyde and Frank H. LaRue. Henry and

## Study Screen

Expert Gives Hint for Those Who Hope to Be Made Famous by the Writing of Film Plays

The following article, written by C. Gardner Sullivan, scenario editor for Thomas H. Ince, and the most successful of all screen playwrights, is in answer to the oft-repeated question: "What is the matter with the outside or contributed story?"

By C. GARDNER SULLIVAN.  
Lack of screen study—that, I believe, is the chief reason why the outside writer fails to register a high percentage of sales to the producing companies. In the several hundred manuscripts which have come to my attention in the last two years, I have been chiefly impressed by the fact that the authors did not seem to be writing for the screen, but rather along short story lines. By that I do not mean plot necessarily, but rather action, or lack of action.

As an example, a story depending upon brilliance of dialogue, or getting over some talking theme, possible in a magazine, must naturally fail on the screen. For, to properly bring out the author's idea, the picture would become more or less of an illustrated lecture.

Another great trouble is lack of consistency, writers striving for a certain situation, but substituting the theme, which every good story must have, for a series of thrilling incidents. (Continued on Page Nine, Column Two.)

**Galveston**  
And The Hotel Galvez

Drop work and come and play awhile. Write for story for "The Galvez" and "The Galvez" for a quick through run to Galveston. Fishing, bathing, motoring, golfing, anything you want in out-door recreation, everything you could wish for in the comforts of home furnished by the spacious, luxurious, fire-proof, million dollar.

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**The Katyway**  
For fares, berths and any travel information see us.

"We American art students are so accustomed to privations while pursuing our studies that the privations of the trenches should be nothing to us."  
"I know an art student who claims that he can always have a clean shirt without ever getting any washing done. As such a secret would be valuable to our young soldiers at the front, I looked the student up and asked him about it."  
"Yes," he said, "with no little pride, 'tis quite true. I only own two shirts, yet I can always change to a clean one, and my laundry bill is zero. The scheme, you see, is this. You purchase it once, wear it a week or two. Then you put on the other one and wear it three weeks, or till it's so dirty that the first one seems clean by comparison. You then go back to the first shirt, and so on indefinitely."—Washington Star.

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